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ABSTRACT

The 24 learning modules contained in this booklet are divided into three module clusters designed to give teacher trainees adequate background and training in music skills that can be adapted to meet the musical needs, interests, capabilities of children in the primary grades. The three clusters are Music Fundamentals, Instruments and Their Use, and Techniques of Music Instruction. Each module and each module cluster include statements of the objectives, lists of prerequisites, learning tasks, and resources. Instruments are included for both pre- and post-assessment. (HMD)

ED 095153

Edwina Battle: Number 8

Methods of Public School Music

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TEACHER CORPS ASSOCIATES:
RESOURCES FOR CBTE

A Series of Materials for the Support of CBTE
Series Editor: Carl A. Grant, Director
Teacher Corps Associates Program
University of Wisconsin
Madison, Wisconsin 53706 Spring, 1973

SP018 337

RESOURCES FOR CBTE

Understanding CBTE

1. *A Module for Understanding the Characteristics of Competency-Based Education* by Alberto Ochoa 34 pp.

This is designed to assist intern-teachers in understanding CBTE through the use of an instructional module.

2. *A Seminar on Competency-Based Teacher Education for University Personnel* by Horace Leake 22 pp.

This is intended to help instructors of higher education prepare the basic tenets of CBTE to faculty staff.

Defining Roles In CBTE

3. *Curriculum Specialist's Role in Enabling Interns to Acquire and Demonstrate Mastery of Teaching Competencies* by Joseph Watson 10 pp.

This material includes objectives, test items and activities. The Curriculum Specialist's role in a CBTE program is specified.

4. *The Role of the Community Coordinator* by Edwina Battle 11 pp.

This module is designed to identify the role of the community coordinator in a Teacher Corps Project.

Initiating CBTE

5. *Bilingual Education: A Needs Assessment Case Study* by Fernando Dominquez 12 pp.

This describes the development of a questionnaire to use in a needs assessment for teachers in a bilingual setting. It includes results from one school district.

Implementing Competency-Based Educational Programs at Southern University by James Fortenberry 6 pp.

This is a case study of the transitional problems involved in shifting an entire university to a competency-based approach to education.

Use Of Competencies

6. *Competencies Essential for Diagnosing Reading Difficulties* by David Blount 36 pp.

This is a list of competencies. These competencies may be used in designing training modules for interns, teachers, or reading specialists.

7. *Competencies for a Hopi Reservation Teacher: Hopi Background Competencies for Teachers* by Milo Kalectaca 33 pp.

This module is designed to provide competencies needed to train teachers of Hopi children in the basics of Hopi history and culture.

8. *Methods of Public School Music* by Edwina Battle 57 pp.

This is designed to give teacher trainees adequate background and training in music skills using competency-based education which can be adapted to meet the needs of children in the primary grades. It includes: (1) music fundamentals (2) instruments and their use (3) techniques in music instruction.

The Affective Domain

9. *Non-Verbal Communication and the Affective Domain* by Claudette Merrell Ligons 74 pp. Multi-Media Items*: 23 slides, 1 video-tape.

This training package is designed to prepare the teacher in the affective domain; it should improve the teacher's interpersonal relations skills by helping him/her better understand the non-verbal behavior of students.

10. *Strategies for Introducing Skills in Effective Curriculum Planning for Teachers of the Highly Mobile 'Troubled Youth' of the Inner-City* by Vida Van Brunt 69 pp. Multi-Media Items*: approximately 100 slides (3 sets), 1 video-tape, 4 audio-tapes.

This is designed to provide teachers with strategies for communicating more quickly and easily with the inner-city youth labeled "delinquents" or "delinquent prone."

*Multi-Media items are available only from the author.

FOREWORD

In 1965 Teacher Corps received a congressional mandate to improve teacher education. This improvement was to be brought about by broadening existing teacher education programs and improving educational opportunities for disadvantaged children.

Teacher Corps recognized that one aspect of teacher education needing immediate attention was the lack of minority group representation in positions of leadership. In order to help fill this educational void, Teacher Corps instituted the Teacher Corps Associates Program. The program is designed to provide professional growth in the process of competency-based teacher education (CBTE) for teaching faculty and administrators in local Teacher Corps projects.

The Associates were selected after a national search by a committee composed of representatives from Teacher Corps National Field Council, AACTE's Committee on Performance Based Teacher Education, and the Technical Assistance Projects. The Associates are drawn from all areas of the country and from different minority groups; they are members of the teaching faculty of local Teacher Corps Projects, or are local Project Directors, Associate Directors, Program Development Specialists or Coordinators.

Since the program began in February, 1972, the Teacher Corps Associates have received extensive training in the basics of CBTE: principles of systems management, development of instructional modules, and identification of teacher competencies.

They have also gained valuable experience through visits to learning labs, universities, schools, communities, and R&D centers. The Associates have had opportunities to serve as consultants to other Teacher Corps programs, and to serve as resource persons and consultants at National Teacher Corps Conferences. An equally important aspect of the Associates' training has involved developing and extending their sensitivity to minority group concerns and fostering the awareness of common interests underlying unique cultural differences. As part of their training in CBTE, the Associates have produced this series of materials entitled Resources for CBTE.

Carl A. Grant
Director of Teacher Corps Associates

ED 095153

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COMPONENT: METHODS OF PUBLIC SCHOOL MUSIC

Edwina Battle
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Norfolk, Virginia

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Introduction

There are many complex and lengthy modules in use in teacher-education programs, but few have been adaptable to smaller institutions with similar programs and less complex systems of management.

To move in the direction of CBTE, interdisciplinery implementation of time, resources and materials is a necessity in the development of a modular curriculum. This component is the initial effort to cross disciplines. W.T. Mercer, Associate Professor of Music was co-developer of this cluster of modules which we feel meets the high standards of two separate departments for teacher-trainees in elementary education. Teacher Corps interns were used to pilot-test the component and the Music Department will continue to use it in the fall with regular elementary education majors after evaluation and revision.

Accompanying the modules at Norfolk State are slide-tapes and video-tapes which can be easily made by music personnel of any similar institution. The randomly-selected songs were chosen because of their simplicity, variability and because of the musical series used in the local school system.

I acknowledge with special thanks the following:

W. T. Mercer, Associate Professor
Music Norfolk State College

Helen Sander, Classroom Teacher
Lakeview Elementary School
Portsmouth, Virginia

Mamie Ratliff, School Coordinator
Norfolk Teacher Corps

Mary Hatter, Teacher Corps Secretary

And especially the Norfolk Teacher Corps Interns who gave input and feedback necessary for evaluation and revision.

MUS-001.00 - 003.00
METHODS OF PUBLIC SCHOOL MUSIC

I. PURPOSE:

The major purpose of this component is to give teacher trainees adequate background and training in music skills, which can be adapted to meet the musical needs, interests and capabilities of children in the primary grades.

II. RATIONALE:

It is believed by musicologists and educators in general that successful teaching of music must be developed in teacher-training programs. Many teacher trainees do not have adequate backgrounds in music fundamentals to do an effective job of teaching and some are unable to sing artistically or play an accompanying instrument acceptably. Thus, a comprehensive coverage of the needed skills should be mastered by teacher trainees planning to teach music to elementary school children. To know what one is doing with music, the teacher must understand and enjoy music which is a prerequisite to helping children enjoy, understand and perform music. Successful experiences in music skills and the security gained will build favorable attitudes towards music for the teacher and the children.

III. PREREQUISITE: None.

IV. PRE-ASSESSMENT:

Successful completion of an equivalent component or completion with 80% accuracy each cluster pre-test in this component.

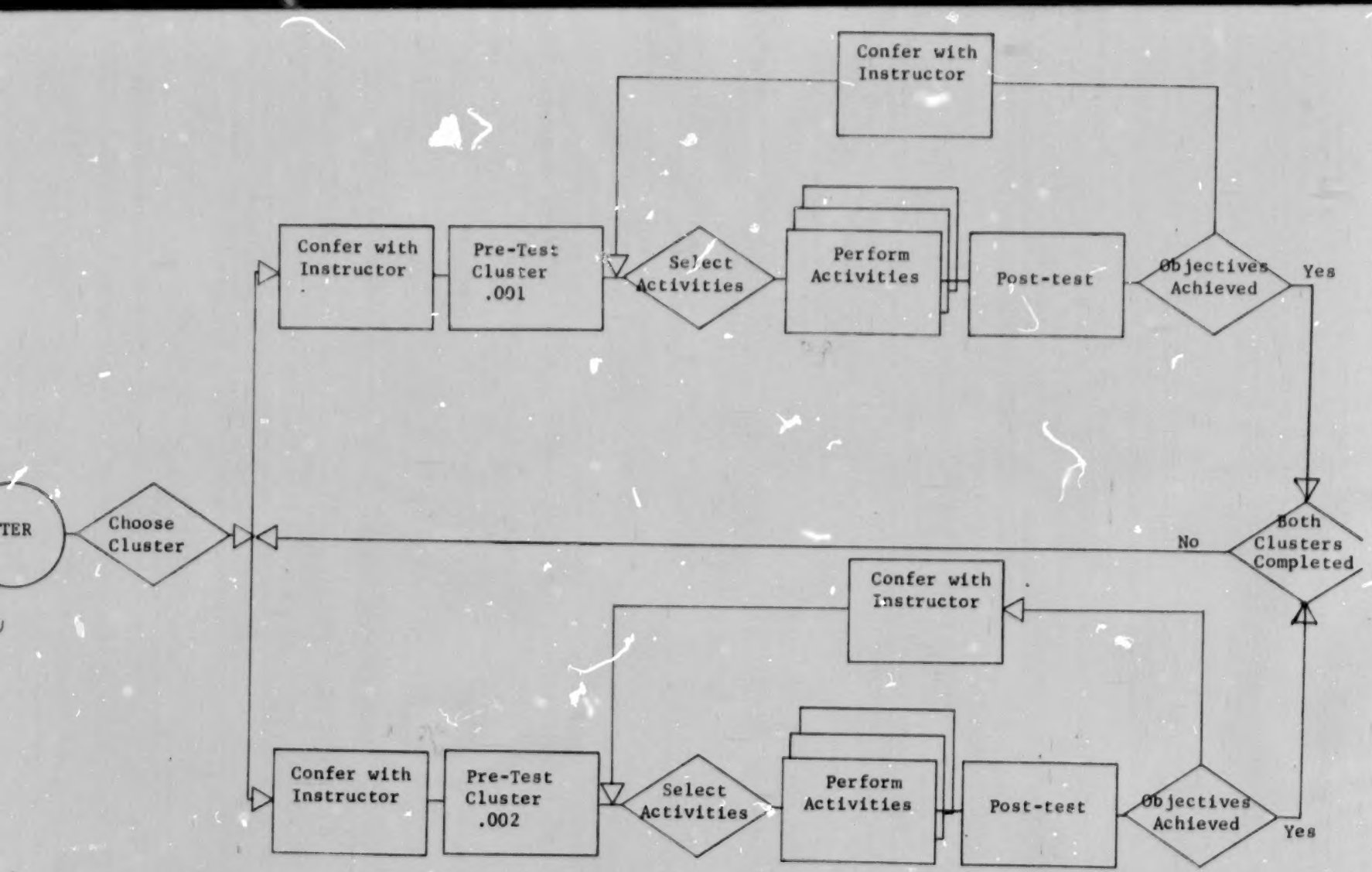
V. ORGANIZATION AND PROCEDURE:

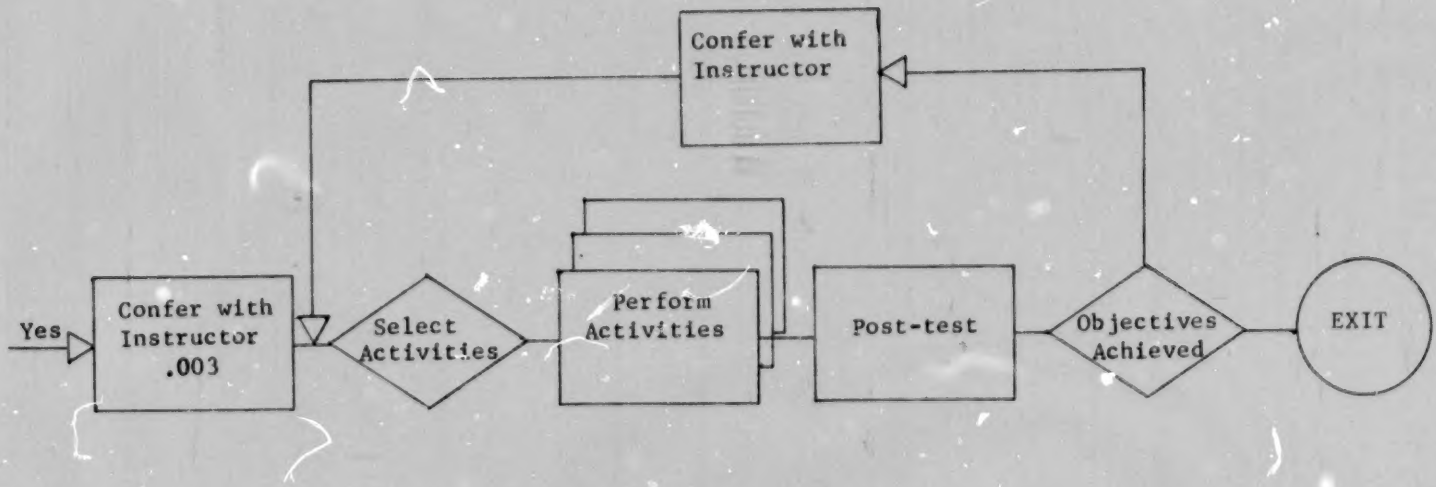
This component is divided into three Instructional Module (IM) Clusters: Music Fundamentals, Instruments and Their Use, and Techniques of Music Instruction. Each IM Cluster contains objectives (what the intern should be able to do) and representative behaviors (specific activities which indicate the objective has been achieved).

If you think you know enough about either of the above clusters, you may begin with the pre-test for that cluster. It will be scored immediately. When the minimum criterion (80% accuracy) is not met on the pre-test, work with the instructor and decide on the learning

tasks to help you become more competent. Each module consists of three basic parts: Knowledge; Interaction, and Performance. The Knowledge area will consist of Readings, Tapes, and Lectures. Within the Interaction area, discussions, conferring with consultants and peer group participation are involved. The Performance area can be in the medium of video-tapes, and classroom presentations. It is essential that each teacher trainee engage in each of these experiences. The degree of participation is dependent upon you and your instructor. When you have completed the materials and activities suggested or those you have selected, you may obtain a copy of the post test. If successful in meeting the criterion for the entire component, a Quest Module is suggested. The flow chart which follows will serve as a guide for the procedural steps to be taken.

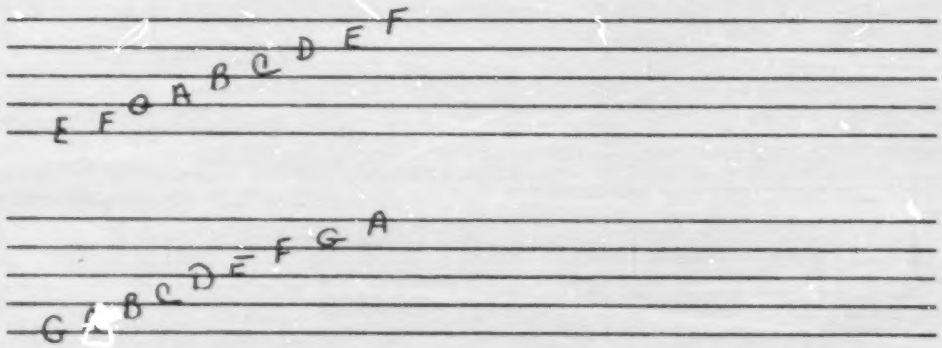
*All resources can be found in Teacher Corps Office.


Confer with Instructor
Confer with Instructor
Pre-Test Cluster .001
Select Activities
Perform Activities
Post-test
Objectives Achieved
Yes
TER
Choose Cluster
No
Both Clusters Completed
Confer with Instructor
Confer with Instructor
Pre-Test Cluster .002
Select Activities
Perform Activities
Post-test
Objectives Achieved
Yes


Confer with Instructor
Yes
Confer with Instructor .003
Select Activities
Perform Activities
Post-test
Objectives Achieved
EXIT

PRE-TEST CLUSTER I.
Mus. 001.00 (NSC)

1. Write the clef signs and names of the lines and spaces of each clef.



2. What clef is used if:

(1) A is in the fifth line of the staff? _____

(2) B is on the third line? _____

(3) C is on the fourth line? _____

(4) D is on the fourth line? _____

(5) E is on the second line? _____

(6) B is on the third space? _____

(7) G is on the fourth line? _____

(8) A is on the second space? _____

(9) F is on the first line? _____

(10) C is on the first line? _____

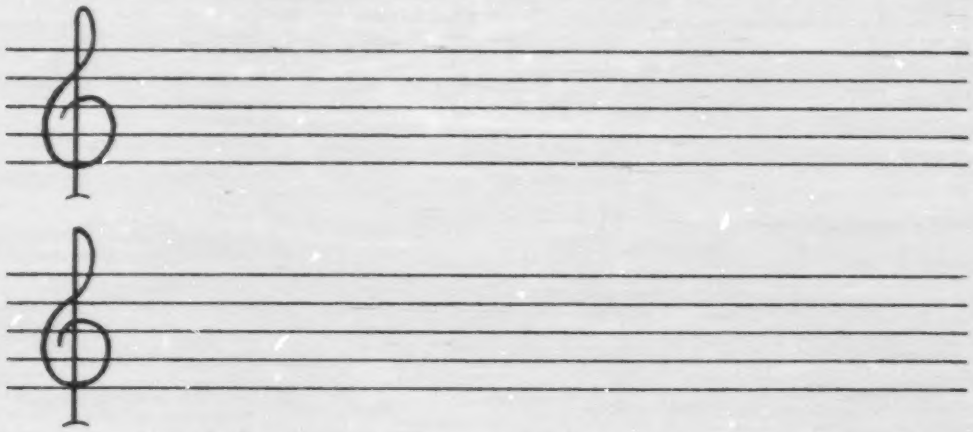
3. Define the four properties of musical sound.

(a) (c)

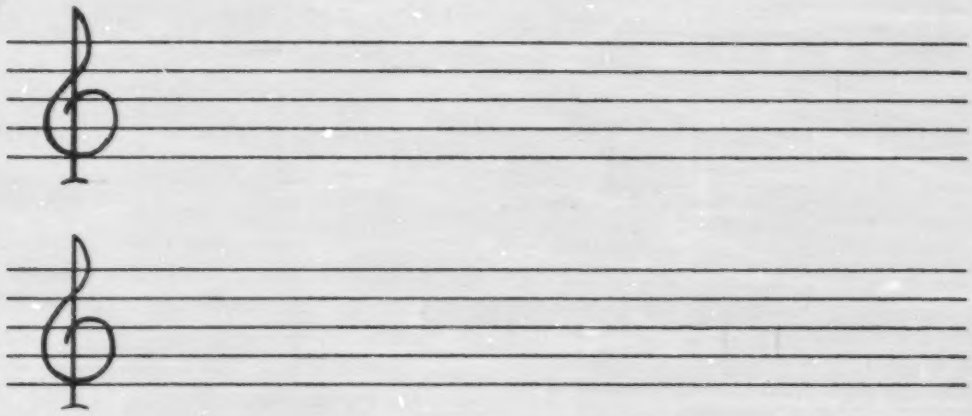
(b) (d)

4. How is a major scale determined?

5. Construct the following major scales in sharp keys. C-G.



6. Construct the following major scales in flat keys. F B♭



7. Give each scale above the proper key signature and name the major key and the related minor key.

8. What do meter signatures mean?

9. Write the following notes:

   a. Quarter note
   b. Eighth note
   c. Sixteenth note
   d. Thirty-second note
   e. Whole note

10. Name the following intervals.

11. What is the value of each rest in a 2/4 time signature?

    a. Whole
    b. Half
    c. Quarter
    d. Eighteen

12. Write the major chord names in the following progressions.

13. From the glossary below of common musical terms--define each and where possible write the abbreviation for each.

    a. Largo

    b. Allegro

    c. Adegio

    d. Fortissimo

    e. Mezzo forte

    f. Piano

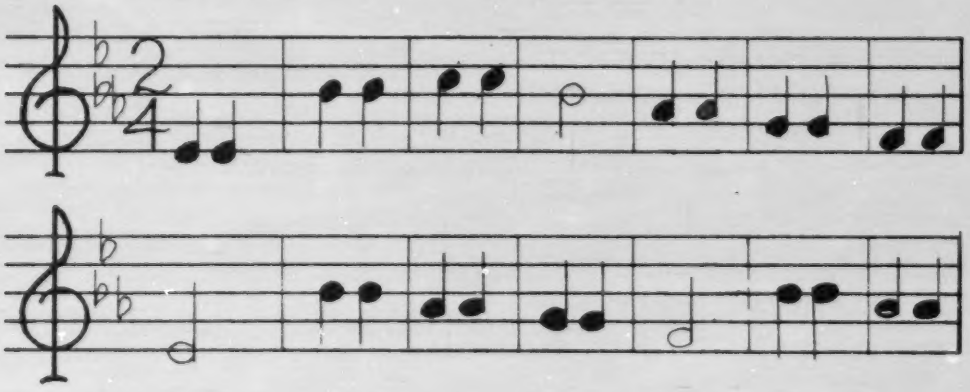
    g. Accidental

    h. Flat

    i. Sharp

    j. Diminuendo

14. In the following song, write the key signature, then write the note names, the scale number and the syllables of each note. Afterwards, name the tune.



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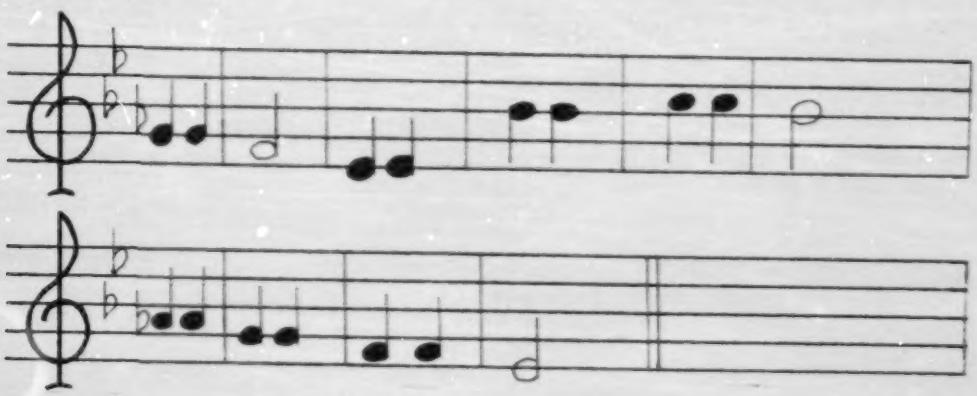


MUS-001.00 (NSC)
COMPONENT: METHODS OF PUBLIC SCHOOL MUSIC
IM-CLUSTER: MUSIC FUNDAMENTALS

I. PURPOSE:

In this cluster, the teacher trainee will develop an adequate background in music essentials that is prerequisite to the teaching of music skills to children in elementary schools.

II. PREREQUISITE: None.

III. PRE-ASSESSMENT:

A paper-pencil test to be obtained from your instructor and a performance test to be approved by a committee with the following constituents: instructor, director, music consultant and intern.

IV. SPECIFIC OBJECTIVES:

The competencies (knowledge, understandings, skills, attitudes and behaviors) which teacher trainees must develop as a result of completing this cluster are expressed in the following objectives:

001.01 Teacher trainee will be able to define music and differentiate between noise and music through a description of its characteristics.

001.02 Teacher trainee will be able to reproduce the staff and clef signatures and interpret each.

001.03 Given a staff and ledger lines with notes, the teacher trainee will be able to identify the names of each note and indicate the location of each on the keyboard.

001.04 Given a set of meter signatures, the teacher trainee will be able to relate the various notes to the meter signature.

001.05 Given any starting tone, the teacher trainee will be able to construct a major scale using the correct patterns of construction.

001.06 From a selected group of notated melodies, the teacher trainee will be able to identify the key signatures and the scale from which the melody was built and recognize any accidentals which may occur.

001.07 Given any starting tone, the teacher trainee will be able to construct the three forms of minor scales using the correct patterns of construction.

001.08 Teacher trainee will be able to recognize the differences in major and minor scales by tonal qualities and patterns.

001.09 From a list of twenty musical terms, the teacher trainee will be able to correctly define each term and illustrate its meaning.

001.10 Teacher trainee will be able to define intervals and give written examples of perfect, major, augmented, diminished and minor intervals.

001.11 Given any note, the teacher trainee will be able to construct intervals upward and downward and invert any of the intervals and identify.

001.12 Given any root tone, the teacher trainee will be able to construct triads.

001.13 Given any signature, the teacher trainee will be able to construct the following chord progressions; I, IV, V, V_7 and will know the alternate names of the same chords.

V. POST-ASSESSMENT:

A. A paper-pencil test to be obtained from the instructor.

B. Successful completion of the performance tasks in this cluster.

I. OBJECTIVE

Teacher trainee will be able to define music and differentiate between noise and music through a description of its characteristics.

II. PREREQUISTIE: None

III. PRE-ASSESSMENT: None

IV. LEARNING TASKS:

1. Attend Introduction Lecture: Music and its characteristics.
2. Define Pitch, Duration and other dynamics with a group of peers.
3. Read information from sources below.
4. Discuss with consultants the characteristics of music.
5. Review television show (example: Soul)
6. Discuss ways to define music to children in the primary grades.
7. Choice.

V. RESOURCES:

1. Chapter I, Nye and Nye, Music in the Elementary School, Third Edition, Prentice Hall, New Jersey.
2. Ray Becker and Wheeler, New Approacher to Teaching Music in Elementary School.
3. Lecture scheduled.

VI. POST-ASSESSMENT:

Develop a definition of music as you would define it for children.

I. OBJECTIVE:

Teacher trainee will be able to reproduce the staff and clef signatures and interpret each.

II. PREREQUISITE: None

III. PRE-ASSESSMENT:

Paper-pencil test on the staff and clef signatures.

IV. LEARNING TASKS:

1. Read information from sources below.
2. Attend lecture on Music Fundamentals I.
3. Practice with peer group the formation of staff and clef signatures.
4. Make video materials to be used in class instruction for the development of the above concept.

V. RESOURCES:

1. Cass, Jeanette, Rudiments of Music, Appleton-Century-Crofts, Inc., New York
2. Thompson, Carl, Nordholm, Harriet, Keys to Teaching Elementary School Music, Schmitt, Hall Company, Minn.
3. Winslow, Robert, Dallin, Leon, Music Skills for Classroom Teachers.
4. The Musical Family (attached to module)

VI. POST-ASSESSMENT:

Successful completion of the above tasks; Paper-pencil test (optional)

I. OBJECTIVE:

Given a staff and ledger lines with notes, the teacher trainee will be able to identify the names of each note and indicate the location of each on the piano keyboard.

II. PREREQUISITE: None

III. PRE-ASSESSMENT:

Paper-pencil test may be obtained from the instructor and performance test may be done at the scheduled test time.

IV. LEARNING TASKS:

1. Read information from sources below.
2. Using the two musical selections attached, name the notes of each selection.
3. Join a peer group and check each other on selected songs in the Key of C.
4. Choice.

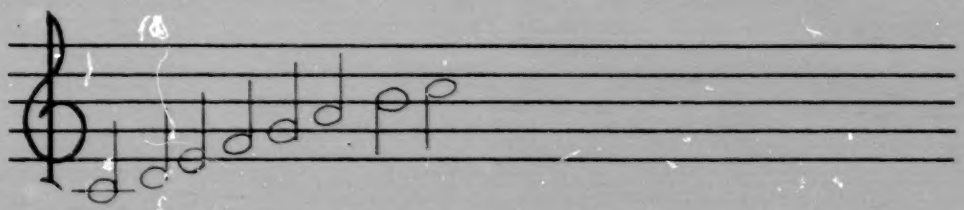
V. RESOURCES:

1. The Musical Family (attached to module).
2. Cass, Jeanette, Rudiments of Music, Appleton-Century-Crofts, Inc. New York.
3. Thompson, Carl, Nordholm, Harriet, Keys to Teaching Elementary School Music. Schmitt, Hall Company, Minn.
4. Reading Musical Shaped Notes--film in Learning Center (15 min.)

VI. POST-ASSESSMENT:

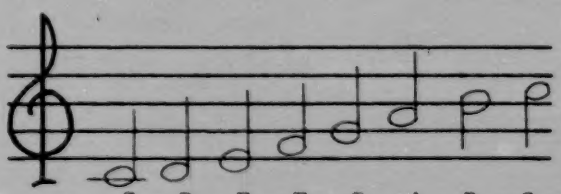
Successful completion of tasks and conference with instructor.

You are about to meet a very musical family. Here is Mrs. Treble Clef 𝄞. Like "the old woman who lived in a shoe" Mrs. Treble Clef had so many children she didn't know what to do. Mrs. Treble Clef called her children notes ♪♪♪. They liked to run and scamper about just like any other children. Often Mrs. Treble Clef 𝄞 had trouble finding them. One day she had a very good idea. She had Mr. Bass Clef 𝄢 build her a staff which looked like this:



She gave each line and space a name: C D E F G A B C. Mrs. Treble Clef stood on the staff first so that she could see all about her. She placed her notes on the staff, one on a line, the next on a space.

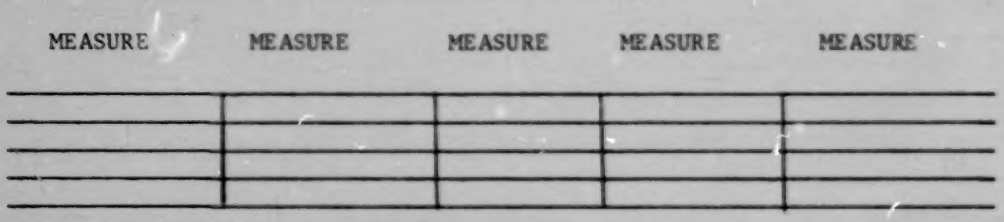
DO stood on the C line.
RE stood on the D space.
MI stood on the E line.
FA stood on the F space.
SOL stood on the G line.
LA stood on the A space.
TI stood on the B line.
DO stood on the C space.



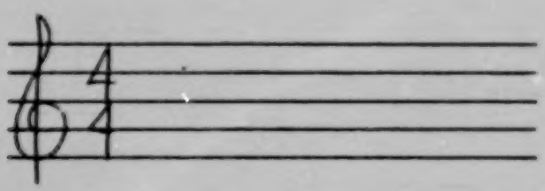
Now her notes stood in a line like soldiers. Two of Mrs. Treble Clef's children were twins, so she named one Low DO and the other High DO. Now poor Mrs. Treble Clef couldn't tell her twins apart, so she made Low DO wear a hat. He looked like this:

One day Mrs. Treble Clef 𝄞 called to her children to take their

places on the staff. What a time they had. Some of the little notes stood too close together while others stood too far apart. Mrs. Treble Clef 𝄞 again called Mr. Bass Clef 𝄢 . This time she had him make her staff into little rooms she called measures.



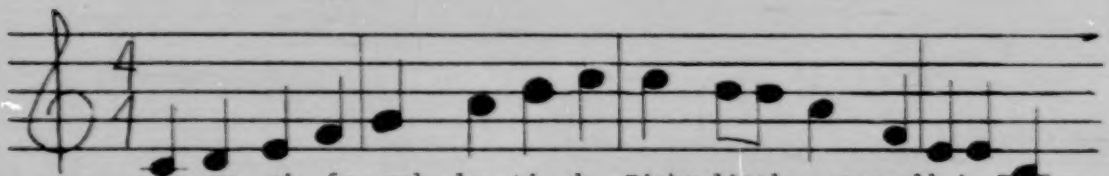
When the measures were finished, Mrs. Treble Clef called all the notes to come and play a game. Some of them came in from play with dirty faces, but Mrs. Treble Clef didn't seem to mind one bit. She placed two 4's one on top of the other on the staff beside her. Like this:

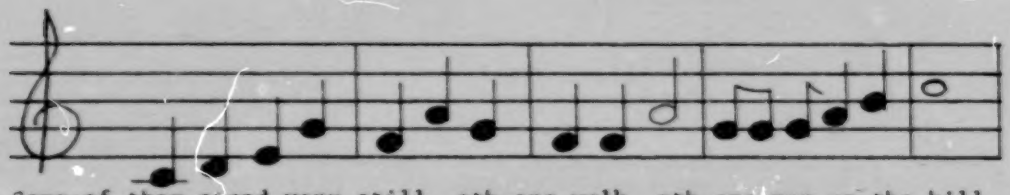


"Now we will make a march," she said. Mrs. Treble Clef whispered into each little note's ear telling him where to go on her staff.

They hurried to their places to see who could be ready first.

MARCH

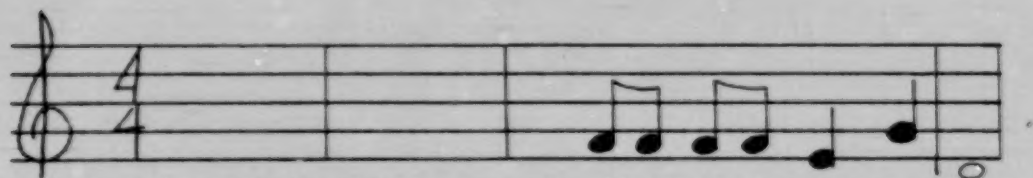


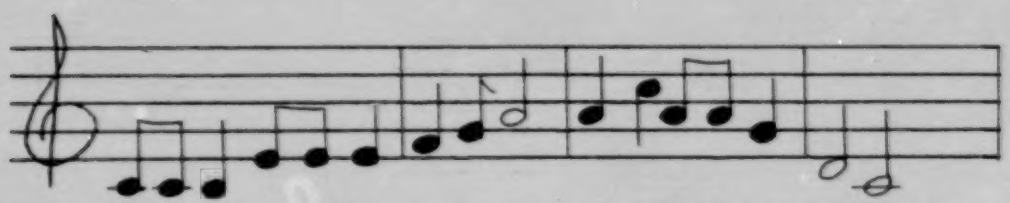


Mrs. Treble Clef was very proud of her little notes. "That was a very pretty march," she said. "Shall we do another?" "Yes," cried all the notes together. "This time we will let the boys and girls put some of you in your proper places," said Mrs. Treble Clef.

Busy Notes

Put missing notes where they belong. Blacken their faces.




Run-ning and skip-ping and hav-ing fun, we're tir-ed when the day is done. "The boys and girls did very well indeed," said Mrs. Treble Clef. "Now they can sing the song they helped make."

I. OBJECTIVE:

Given a set of meter signatures, the teacher trainee will be able to relate the various notes to the meter signature.

II. PREREQUISITE:

Knowledge of the various kinds of notes.

III. PRE-ASSESSMENT:

Paper-pencil test on notes and signatures.

IV. LEARNING TASKS:

1. Read from sources below on kinds of notes and values and kinds of meter signatures.
2. Choose a partner to practice drills on using various meter signatures. (selections attached)
3. Complete worksheet attached and return to instructor.
4. Choice.

V. RESOURCES:

1. Cass, Jeannette, Rudiments of Music, Appleton-Century-Crofts, Inc. New York.
2. Nye and Nye, Music in the Elementary School, Third Ed., Prentice Hall, New Jersey.
3. Record: Introduction to Rhythm L-3803

I. OBJECTIVE:

Given any starting tone, the teacher trainee will be able to construct a major scale using the correct patterns of construction.

II. PREREQUISITE:

Successful completion of IM-001.04

III. PRE-ASSESSMENT:

Performance test to be scheduled.

IV: LEARNING TASKS:

1. Read from sources below.
2. Attend Lecture on Music Fundamentals II.
3. View Video-tape on constructing scales (Mercer).
4. Complete exercises in Rudiments of Music pages 39-40.
5. Choice.

V. RESOURCES:

1. Cass, Jeanette, Rudiments of Music, Appleton-Century-Crofts, Inc., New York.
2. Nye, Robert, Nye, Vernice, Music in the Elementary School, Third Edition, Prentice-Hall, New Jersey.
3. Video-tape presentation by W.T. Mercer.
4. Thompson, Carl, Keys to Teaching Elementary School Music, Schmitt, Hall Company, Minn.

VI. POST-ASSESSMENT:

Performance test to be scheduled by instructor and posted on T.C. Bulletin Board. Paper-pencil test on major scales.

I. OBJECTIVE:

From a selected group of notated melodies, the teacher trainee will be able to identify the key signatures and the scale from which the melody was built and recognize any accidentals which may occur.

II. PREREQUISITE:

Successful completion of IM-001.05

III. PRE-ASSESSMENT:

Paper-pencil test to be obtained from the instructor.

IV. LEARNING TASKS:

1. Read from suggested sources below.
2. Attend Lecture on Fundamentals of Music IV.
3. Using tape cassette I on scales, identify three songs from a music series written in the same keys.
4. Choice

V. RESOURCES:

1. Cass, Jeanette, Rudiments of Music, Appleton-Century-Crofts, Inc., New York.
2. Nye, Robert, Nye, Vernice, Music in the Elementary School, Third Edition, Prentice-Hall, New Jersey.
3. Thompson, Carl, Nordholm, Harriet, Keys to Teaching Elementary School Music, Schmitt, Hall Company, Minn.
4. Winslow, Robert, Dallin, Leon, Music Skills for Classroom Teachers.
5. Tape Cassette on Key Signature (Learning Center)

VI. POST-ASSESSMENT:

Paper-pencil test.

I. OBJECTIVE:

Given any starting tone the teacher trainee will be able to construct three forms of minor scales using the correct patterns of construction.

II. PREREQUISITE:

Successful completion of IM-001.05 and 001.06.

III. PRE-ASSESSMENT:

Performance test on all forms of the minor scales.

IV. LEARNING TASKS:

1. Read from resources below.
2. Read insert in this module on Minor Scales.
3. Attend a lecture on minor scales.
4. Play minor scales on the piano keyboard and share with peers.
5. Select songs written for primary grades written in minor keys.
6. Choose from your own record albums, a selection you recognize as written in one form of minor scale.

V. RESOURCES:

1. Information insert. "Three Forms of Minor Scales"
2. Nye, Robert, Nye, Vernice, Music in the Elementary School, Third Edition, Prentice-Hall, New Jersey.
3. Cass, Jeanette, Rudiments of Music, Appleton-Century-Crofts, Inc., New York.
4. Tape Cassette.

VI. POST-ASSESSMENT:

Performance test to be scheduled by instructor. Paper-pencil test on minor scales.

THREE FORMS OF THE MINOR SCALES

Cass, Jeannette

Both the relative minor scale and the tonic minor scale have three forms: natural, harmonic, and melodic.

1. The natural form, also known as the original minor, develops naturally from the assiciated major scale. The natural form of the relative minor results from starting on the sixth degree of the related major scales and ascending degree-wise for eight steps. The interval pattern of whole and half-steps of the natural minor is 1-½-1-1-½-1-1. This scale is the same ascending and descending, just as the major scale is the same ascending and descending.

   The natural form of the tonic minor results from lowering the third, sixth, and seventh degrees of the major scale one-half step each. The interval pattern then becomes the same as that of the natural form of the relative minor scale.

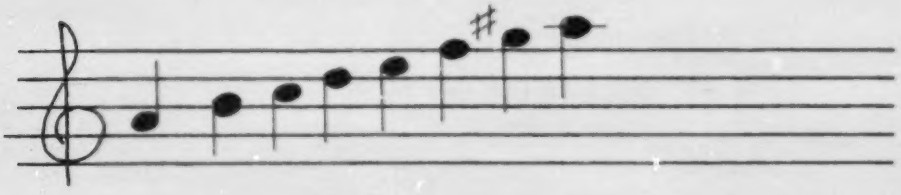
2. The harmonic form of either the relative minor or the tonic minor scales results from raising the seventh degree of the natural minor one-half step. The characteristic interval of the natural minor scale is the whole step between the seventh and eighth degrees. The musicians of the period in which the harmonic scales were created disliked this wide interval, and many preferred to place the seventh degree of the minor scale closer to the eighth degree, as it occurs in the major scale. The characteristic interval of the harmonic minor is the step and a half between the sixth and seventh degrees. This interval of a step and a half came to be systematically avoided in the period in which the major and minor scales were the dominant factors in musical compositions.

3. One of the best ways of avoiding this interval was to use the melodic form of the minor scale. This form, for either the relative minor or tonic minor scales, will be found by raising the sixth and seventh degrees of the natural minor one-half step each in the ascending scale only. In the descending scale, the seventh degree need not be so close to the tonic; hence the descending melodic form is the same as the descending natural form. Note that the melodic minor is the only scale that changes its form when descending. All other scales stay the same ascending and descending.

To illustrate how the three forms of the relative minor are obtained, let us begin with the C major scale:

1. To obtain the relative minor of the C major scale, take the same key signature as the C major scale (no sharps and flats) and use it as the key signature for the relative minor scale. Count up to the sixth step of the major scale, which is A, and use A as the key note of the relative minor scale. Ascend the scale step-wise until the octave A is reached. The result is the natural form of the relative minor of the C major scale. Since all scales take their name from their own keynote, this scale is the A minor scale in the natural form.

2. To change this natural form to the harmonic form of the minor scale, raise the seventh degree of the natural form one half-step. In this particular scale the G will become G#, thus making only a half-step between G# and A, the same interval found between the seventh and eighth degrees of the major scale. We now have the A minor scale in the harmonic form.



3. To arrive at the melodic form of the minor scale, raise the sixth and seventh steps of the natural form one half-step each. In this particular scale the F will be raised to F# and the G will be raised to G#. Thus we avoid the wide interval between the sixth and seventh degrees of the harmonic form (F to G#) that met with disfavor among the composers of the "major-minor" period in music history. As mentioned earlier,

the melodic minor is the only scale which ascends one way and descends another. In descending, the melodic minor follows the natural minor, the G# becomes G and the F# becomes F. We now have the A minor scale in the melodic form.

I. OBJECTIVE:

Teacher trainee will be able to recognize the differences in major and minor scales by tonal qualities and patterns.

II. PREREQUISITE:

Successful completion of modules on major and minor scales.

III. PRE-ASSESSMENT:

Listening test and paper-pencil test to be obtained from the instructor.

IV. LEARNING TASKS:

1. Attend lecture on major and minor scales.
2. Read from sources below.
3. Listen to Tape cassette of selections in major and minor keys (all forms)
4. Choice

V. RESOURCES:

1. Tape Cassette (Learning Center)
2. Cass, Jeanette, Rudiments of Music, Appleton-Century-Crofts, Inc., New York.
3. Nye, Robert, Nye, Vernice, Music in the Elementary School, Third edition, Prentice-Hall, New Jersey.
4. Thompson, Carl, Nordholm, Harriet, Keys to Teaching Elementary School Music, Schmitt, Hall Company, Minn.

VI. POST-ASSESSMENT:

Listening tape-test to be obtained from instructor.

I. OBJECTIVE:

From a list of twenty musical terms, the teacher trainee will be able to define each term and illustrate its meaning.

II. PREREQUISITE:

Successful completion of the previous modules 001.01 through 001.08.

III. PRE-ASSESSMENT:

Paper-pencil test ot be obtained from the instructor.

IV. LEARNING TASKS:

1. Study the terms in the resources below.
2. Review previous modules to identify terms used with peers.
3. Illustrate the meaning of each term with a member of your group.
4. Choice.

V. RESOURCES:

1. Appendix-Thompson, Keys to Teaching Elementary School Music, pp. 252-264.
2. Worksheets & Sample Tests in Cass--Rudiments of Music.
3. Reabeck, Lois & Lawrence Wheeler, New Approaches to Music in the Elementary School, Second Edition, Dubuque, Iowa, William C. Brown Co., 1969.

VI. POST-ASSESSMENT:

Paper-pencil test and performance test to be scheduled by instructor.

I. OBJECTIVE:

Teacher trainee will be able to define intervals and give written examples of perfect, major, augmented diminished and minor intervals.

II. PREREQUISITE:

Knowledge of major and minor scales.

III. PRE-ASSESSMENT:

Successful completion of Worksheet in Rudiments of Music Lesson 8, pages 109-114.

IV. LEARNING TASKS:

1. View Video-tape on Intervals (Teacher Corps Office)
2. Attend a lecture on Intervals and Chords.
3. Read from sources below.
4. Practice singing intervals with a partner.
5. Suggest ways to use intervals with children in the primary grades.
6. Choice.

V. RESOURCES:

1. Information sheet (Intervals).
2. Cass, Jeanette, Rudiments of Music, Appleton-Century-Crofts, Inc., New York.
3. Nye, Robert, Nye, Vernice, Music in the Elementary School, Third Edition, Prentice-Hall, New Jersey.
4. Video-tape on Intervals (Mercer)

VI. POST-ASSESSMENT:

Performance test and paper-pencil test to be obtained from the teacher.

INTERVALS

Nordholm and Thompson

An interval is defined as the distance between two tones, it is always read upwards from the lower tone. The major scale is always used as the measurement for intervals. In order that a teacher of public school music may hear whether or not two, three, and four part singing is "in tune" she must train herself to recognize all intervals.

Perfect Intervals

The distance between do and do (two voices singing the same pitch), do and fa, do and so, and do and do (octave above), form perfect intervals.

Major Intervals

The distance from do to re, do to mi, do to la, and do to ti, are called major intervals.

Augmented Intervals

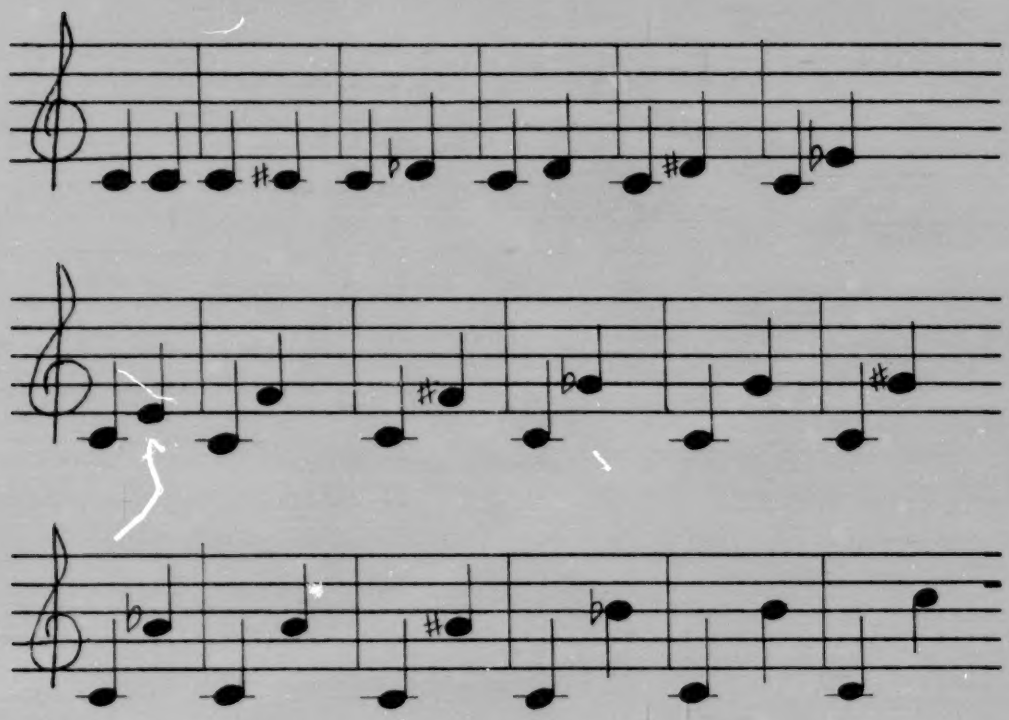
When major or perfect intervals are extended one half step either by raising the upper tone or lowering the bottom tone, the interval is said to be augmented.

Minor Intervals

When a major interval is made smaller by one half step, it becomes minor. For example, the interval of a major third from C to E may be made smaller, either by lowering the upper or raising the lower note.

Diminished Intervals

When perfect intervals are made smaller by one half step, they become diminished. When major intervals are made smaller by a whole step or when minor intervals are made smaller by one half step, they become diminished.



I. OBJECTIVE:

Given any note, the teacher trainee will be able to construct intervals and identify.

II. PREREQUISITE:

Successful completion of IM-001.10

III. PRE-ASSESSMENT: None

IV. LEARNING TASKS:

1. Read information in module on intervals.
2. View a video-tape on intervals.
3. Practice singing intervals (perfect and major).
4. Practice writing intervals found in worksheet.
5. Use keyboard to drill on intervals.

V. RESOURCES:

1. Cass, Jeanette, Rudiments of Music, Appleton-Century-Crofts, Inc., New York.
2. Nye, Robert, Nye, Vernice, Music in the Elementary School, Third Edition, Prentice-Hall, New Jersey.
3. Reabeck, Lois & Lawrence Wheeler, New Approaches to Music in the Elementary School, Second Edition, Dubuque, Iowa, William C. Brown Co,. 1969.
4. Video-tape (Mercer-Intervals).
5. Consultant.

VI. POST-ASSESSMENT:

Paper-pencil test.

I. OBJECTIVE:

Given any root tone, the teacher trainee will be able to construct triads.

II. PREREQUISITE:

Successful completion of activities on intervals and scales.

III. PRE-ASSESSMENT: None.

IV. LEARNING TASKS:

1. View video-tape of the construction of triads.
2. Read from sources below.
3. Consult instructor of guidance.
4. Choice.
5. Listening to triads and identifying root tones.
6. Define triads and give examples.

V. RESOURCES:

1. Robert Winslow & Leon Dallin, Music Skills for Classroom Teachers, "Combining Musical Sounds"--Chapter 5.
2. Thompson, Nordholm, Music Fundamentals, pp. 16-19.

VI. POST-ASSESSMENT:

Paper-pencil worksheet to be completed with 80% accuracy.

I. OBJECTIVE:

Given any signature, the teacher trainee will be able to construct the following chord progressions I, IV, V, V_7, and will know the alternate names of the same chords.

II. PREREQUISITE:

Knowledge and performance skills completed in modules on intervals and scales.

III. PRE-ASSESSMENT:

Performance test to be scheduled with the Instructor, the Director, and Music Consultant, and Intern. (Choice of instruments)

IV. LEARNING TASKS:

1. Read from sources below.
2. Listen to tape "Chords" from T. C. Office.
3. Select from melodies suggested three songs and write the chords for accompaniment.
4. Choose a familiar tune from a culture of your choice--notate the melody and the chords and identify each chord by names and numbers.
5. Choice.

V. RESOURCES:

1. Tape--"Chords"--T. C. Office.
2. Lecture IV.
3. Nye, Robert, Nye, Vernice, Music in the Elementary School, Third Edition, Prentice-Hall, New Jersey.
4. Winslow, Robert & Dallin, Leon, Music Skills for Classroom Teachers, "Combining Musical Sounds," Chapter 5.
5. Cass, Jeanette, Rudiments of Music, Appleton-Century-Crofts, Inc., New York.

VI. POST-ASSESSMENT:

Successful completion of above learning tasks with specific accountability to 3 to 4.

POST-ASSESSMENT CLUSTER I
MUS. 001.00 (NSC)

1. Complete each of the statements below:

1. A _____ consists of a sequence of notes that include every pitch consecutively.

2. A _____ consists of whole and half steps (7 tones).

3. The root of the V_7 chord is the _____ step of any major scale.

4. The V_7 is a chord having _____ notes.

5. A major triad consists of a _____ third and _____ fifth.

6. A minor triad consists of a _____ third and _____ fifth.

7. A _____ triad consists of a minor third and a diminished fifth.

8. The characteristics of a tone are _____, _____ _____, _____.

9. _____ is when a chord or note is forced or played with emphasis.

10. _____ is a musical term which means very soft.

11. Crescendo is a term which indicates an increase in_____ of tone.

12. A _____ raises a tone a _____ lowers a tone a half step.

13. A complete signature consists of a _____,_____ and a _____. (In order)

2. Identify:

14. _____

15. _____

16. _____

17. _____

18. _____

19. _____

20. _____

21. _____

22. _____

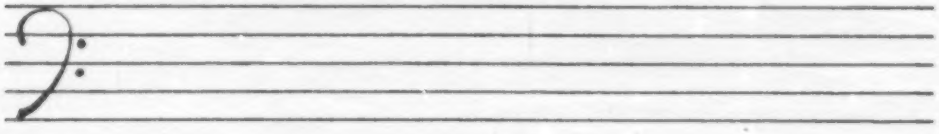
3. Write your definition of music.

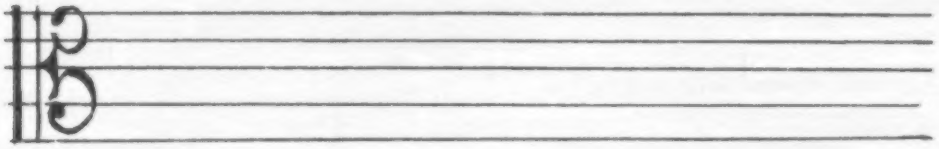
4. Construct triads in the scale of B♭ . Give the names and numbers names and indicate its status. (Major, minor, or diminished.)

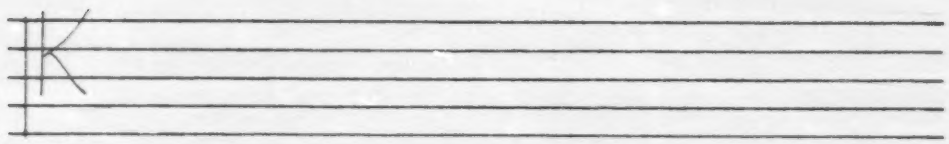
5. Give the purpose of the meter signature.

6. Give the purpose of the clef signatures.

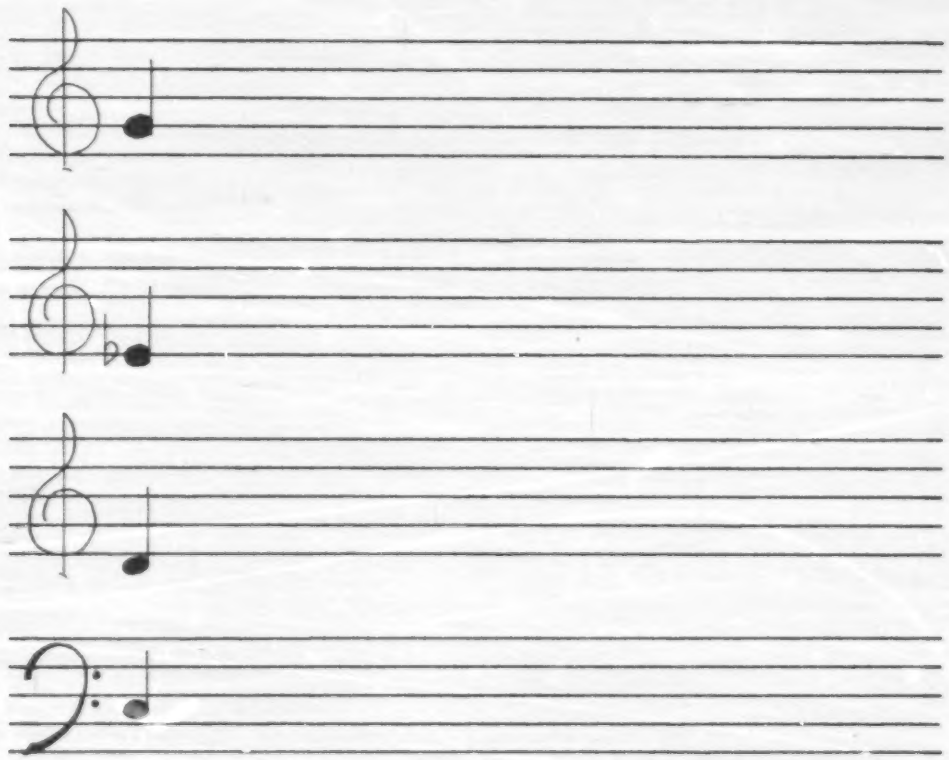
7. Name each clef signature and name the lines and spaces.







8. From the starting tone construct the major scale, name the scale and name its relative minor scale.



9. Construct the scale with 5 flats.

10. Construct the scale with 3 flats.

11. Construct the scale with 7 sharps.

12. Construct the scale with 4 sharps.

13. Construct the B♭ major scale and the three forms of the minor scales.

14. Write the most logical meter signature for each line.

15. Name each of the following intervals:

16. Invert each interval and rename it.

MUSIC - 002.00 (MSC)

COMPONENT: Methods of Public School Music
IM-CLUSTER: Instruments and Their Use

I. PURPOSE:

In this cluster, given six instruments, the teacher trainee will successfully use each instrument in simulated classroom situations.

II. PREREQUISITE: None.

III. PRE-ASSESSMENT:

Performance tests may be scheduled and approved by a committee with the following constituents: Instructor, Director, Music Consultant, and Intern.

IV. SPECIFIC OBJECTIVES:

The competencies (knowledges, understandings, skills, attitudes, and behaviors) which teacher trainees must develop as a result of completing this culster are expressed in the following objectives:

002.01 Given simple melodies, the teacher trainee will be able to play the melodies on the song flute, the melodica, the piano and the resonator bells.

002.02 Given more difficult melodies with accidentals included, the teacher trainee will be able to play the selections on the song flute, the melodica, the piano and the resonator bells.

002.03 The teacher trainee will be able to play simple melodies in different keys using the melodica, the song flute, the piano and the resonator bells.

002.04 The teacher trainee will be able to create a melody or notate a familiar commercial and play it on an instrument of his choice.

002.05 The teacher trainee will be able to recognize instruments from the recorder family and play at least one of the three in a small group.

002.06 Teacher trainee will be able to demonstrate his knowledge of the autoharp by reading the accompaniment from three suggested melodies.

002.07 Teacher trainee will be able to demonstrate his knowledge of melody and chords by playing the melody and the accompaniment on the melodica.

002.08 Teacher trainee will be able to demonstrate his ability to accompany simple melodies on the ukulele.

I. OBJECTIVE:

Given simple melodies, the teacher trainee will be able to play the melodies on the song flute, the melodica, the piano and the resonator bells.

II. PRE-REQUISITE:

Successful completion of Cluster I of this component.

III. PRE-ASSESSMENT:

Performance of selected melodies on each of the above instruments.

IV. LEARNING TASKS:

1. Lecture on the use of melody instruments.
2. Read from source material below.
3. Invent tunes and songs on the resonator bells and piano.
4. Build the major scale by means of the piano keyboard, bells, melodica, and charts.
5. Accompany a peer singing the melody with one of the melody instruments.
6. Choice.

V. RESOURCES:

1. Nye, Robert, Nye, Vernice, Music in the Elementary School, Third Edition, Prentice-Hall, New Jersey.
2. Instruments to be obtained from the Learning Center.

VI. POST-ASSESSMENT:

Successful performance of melodies suggested or by choice on each of the above instruments.

I. OBJECTIVE:

Given more difficult melodies with accidentals included, the teacher trainee will be able to play the selections on the song flute, the melodica, the piano and the resonator bells.

II. PREREQUISITE:

Successful completion of the previous module.

III. PRE-ASSESSMENT:

Performance of selected melodies on each of the above instruments.

IV. LEARNING TASKS:

1. Lecture on the use of melody instruments.
2. Read from sources below.
3. Invent tunes and songs on resonator bells using black and white keys.
4. Accompany a peer group singing more difficult melodies with one of the above melody instruments.
5. Choice.

V. RESOURCES:

1. Songs and Singing Games by Katherine Wessells
2. Record: Introduction to Musical Instruments LP3800.

I. OBJECTIVE

The teacher trainee will be able to play simple melodies in different keys using the melodica, the song flute, the piano and the resonator bells.

The learning activities that immediately precede this objective apply to the achievement of this objective.

I. OBJECTIVE:

The teacher trainee will be able to create a melody or notate a familiar commercial and play on an instrument of his choice.

II. PREREQUISITE:

Successful completion of 002.01-002.03.

III. PRE-ASSESSMENT:

None

IV. LEARNING TASKS:

1. Listen to tape of 5 to 7 notes and record on music paper.
2. Select dictation sheet from Rudiments of Music and use with peer or consultant.
3. Invent short melodies on melody instrument and allow partner to copy the tune on another instrument of his choice.

V. RESOURCES:

1. Cass, Jeanette, Rudiments of Music, Appleton-Centure-Crafts, Inc., New York.
2. Tape: VI "Dictation" 002.04

VI. POST-ASSESSMENT:

Successful creation of a melody and performance.

I. OBJECTIVE

The teacher trainee will be able to recognize instruments from the recorder family and play at least one of the three in a small group.

The learning activities that immediately precede this objective apply to the achievement of this objective.

I. OBJECTIVE:

Teacher trainee will be able to demonstrate his knowledge of the autoharp by reading the accompaniments from three suggested melodies.

II. PREREQUISITE:

Successful completion of module on chords. 001.12-13

III. PRE-ASSESSMENT:

None

IV. LEARNING TASKS:

1. Attend lecture on Accompaniment Instruments.

2. Select from suggested list of musical compositions one; then write the names of chords you find in each measure. Play and correct your own assignment.

V. RESOURCES:

1. The Many Ways to Play the Autoharp, Vols. #1, New Jersey: New Oscar S. International Co.

2. Winslow, Robert and Dallin, Leon, Music Skills for Classroom Teachers, "Combining Musical Sounds"--Chapter 5.

3. Nye, Robert and Nye, Vernice, Music in the Elementary School, Third Edition, Prentice-Hall, New Jersey.

I. OBJECTIVE

Teacher trainee will be able to demonstrate his knowledge of melody and chords by playing the melody and the accompanient on the melodica.

The learning activities that immediately precede this objective apply to the achievement of this objective.

I. OBJECTIVE:

Teacher trainee will be able to demonstrate his ability to accompany simple melodies on the ukulele.

II. PREREQUISITE:

Successful completion of modules on chords. 001.12

III. PRE-ASSESSMENT:

None

IV. LEARNING TASKS:

1. Attend lecture on ukulele.
2. After tuning the ukulele in two different ways, accompany a group singing selections suggested in learning center.
3. Chord a musical selection using the ukulele that has no chord notations.
4. Choice.

V. RESOURCES:

1. Winslow, Robert and Kallin, Leon, Music Skills for Classroom Teachers, "Combining Musical Sounds"--Chapter 5.
2. Nye, Robert and Nye, Vernice, Music in the Elementary School, Third Edition, Prentice-Hall, New Jersey.

VI. POST-ASSESSMENT:

Completion of above tasks and performance test to be scheduled.

Performance Use of
Knowledge MUS 002.00

Intern's Name _____

Social Security Number _____

Pre-test-Unsatisfactory ( ) Adequate ( ) Outstanding ( )

Date Taken _____

Instruments:	Date Of Mastery	002.01 .02 .03 .05 .06 .07 .08
Melody		
1. Song Flute		
2. Melodica		
3. Piano		
4. Resonator Bells		
5. Recorder		
Chord		
1. Melodica		
2. Piano		
3. Autoharp		
4. Ukulele		

MUSIC 003.00 (NSC)

COMPONENT: Methods of Public School Music
IM-CLUSTER: Techniques of Music Instruction

I. PURPOSE:

Teacher trainee will understand the place of music in the educational program, understand the students he is to teach and organize a music program to reach all students by selecting music that provides for maximum learning.

II. PREREQUISITE:

Successful completion of Cluster 001.00 and 002.00

III. PRE-ASSESSMENT:

None

IV. SPECIFIC OBJECTIVES:

The competencies (knowledges, understandings, skills, attitudes and especially behaviors) which teacher trainees must develop a result of completing this cluster are expressed in the following objectives:

003.01 Teacher trainee will be able to articulate and defend a theory of human growth and development and give suggested implications for the teacher of music.

003.02 The teacher trainee will be able to make appropriate selections for the primary grades to guide children in developing skills in singing, listening, dramatization and creativity.

003.03 Teacher trainee will be able to describe a variety of resource materials which could be used by the teacher in a music instruction program.

003.04 Teacher trainee will be able to prepare in written form a lesson to be used with primary children in singing.

003.05 Teacher trainee will be able to prepare in written form a lesson to be used with primary children in dramatization.

003.06 Teacher trainee will be able to prepare in written form a lesson to be used with primary children in listening.

003.07 Teacher trainee will be able to choose a fun song, correlated song, inter-cultural exchange song and a patriotic song to be used in a class presentation.

V. POST-ASSESSMENT:

Successful development and presentations of plans and other learning tasks.

I. OBJECTIVE:

Teacher trainee will be able to articulate and defend a theory of human growth and development and give suggested implications for the teacher of music.

II. PREREQUISITE:

Successful completion of Education 80 and Psychology 82.

III. PRE-ASSESSMENT:

Paper-pencil test attached.

IV. LEARNING TASKS:

1. Attend lecture on Theories of Thinking and Learning.
2. Read from sources below.
3. Visit a music class, identify and list ideas that you feel relate to growth characteristics of the children participating.
4. Discuss with a peer group and tape your responses--the value of child-development charts where a norm is established for a group of children.
5. Choice.

V. RESOURCES:

Bloom, Benjamin, Taxonomy of Educational Objectives: Handbook I, McKay Co., 1956.

Thorpe, Louis P. "Learning Theory and Music Teaching", Basic Concepts in Music Education, Chicago, 1958, pp. 163-94.

Bruner, Jerome, S., The Process of Education, Cambridge, Mass. University Press, 1960.

Pulaski, Mary S., Understanding Piaget, Harper Row., 1962.

Nye, Robert, and Nye, Vernice, Music in the Elementary School, Third Edition, Prentice-Hall, New Jersey.

VI. POST-ASSESSMENT

Successful preparation of a term report in which you defend a theory of human growth and development and give suggested implications for the teacher of music.

I. OBJECTIVE:

The teacher trainee will be able to make appropriate selections for the primary grades to guide children in developing skills in singing, listening, dramatization and creativity.

II. PREREQUISITE:

Successful completion of learning tasks in 003.01.

III. PRE-ASSESSMENT:

None

IV: LEARNING TASKS:

1. Compile a list of songs that can be taught to "out of tune" singers.

2. Make a collection of songs of limited range which help children learn to sing.

3. Select recordings of worthwhile music for use in the classroom for listening.

4. Investigate the services Norfolk State College or the State Department offers teachers in supplying 16mm films to enrich listening in elementary school music programs.

5. Listen and read from "Rhythms Today"--select at least two activities you consider ideal for developing skills in dramatizations.

V. RESOURCES:

Doll, Edna, Nelson, Mary, Rhythm Today, Silver Burdett Co., 1965.

Gary, Charles L., "The Study of Music in the Elementary School--A Conceptual Approach" Music Educators National Conference, Washington, D.C., 1967, pp. 51-65.

Nye, Robert and Nye, Vernice, Exploring Music With Children, Belmont, California, Wadsworth Publishers.

Records: Johnny Can Sing Too, Classroom Materials Co., N.Y., Vol 1 & 2

R.C.A. Victor Basic Record Library for Elementary Schools, The Singing Program, Vols. 1, 2, 3.

I. OBJECTIVE

Teacher trainee will be able to describe a variety of resource materials which could be used by the teacher in a music instruction program.

The learning activities that immediately precede this objective apply to the achievement of this objective.

I. OBJECTIVES:

003.04 Teacher trainee will be able to describe a variety of resource materials which could be used by the teacher in a music instruction program.

003.05 Teacher trainee will be able to prepare in written form a lesson to be used with primary children in singing.

003.06 Teacher trainee will be able to prepare in written form a lesson to be used with primary children in dramatization.

003.07 Teacher trainee will be able to prepare in written form a lesson to be used with primary children in listening.

II. PREREQUISITES:

Successful completion of Music Fundamentals and Instruments and their use.

III. PRE-ASSESSMENT:

None

IV. LEARNING TASKS:

1. Read various types of lesson plans found in sources below.

2. Observe demonstration lessons at one of the four target schools:
   a. Diggs Park
   b. Larchmont
   c. Carey
   d. Pineridge

3. Attend demonstrations by Music Consultant (to be scheduled).

4. Prepare a three-minute lesson in which one music concept is introduced and taught. Video-tape the lesson and present it to the class for analysis.

5. Formulate behavioral objectives to be used in the teaching of a musical concept.

6. Use at least two musical instruments of your choice to present a musical selection to a class. Evaluate the effect of the instrument on the lesson and the children who were taught.

7. Choice.

V. RESOURCES:

Nye and Nye, "An Approach to Rhythms for Children" (attached to Module).

Film: Society for Visual Education Incorporation. Developing Skills in Music. (Groups 1 and 2)

Beckman, Fred, Classroom Method for Melody Flute, Laurel, Maryland.

Thompson, Keys to Teaching Elementary School Music.

Raebeck and Wheeler, New Approaches to Music in the Elementary School.

Dall, Edna, Rhythms Today, Scott-Foresman.

Professional Use of Knowledge

Music

Intern's Name _____

Social Security Number _____

Pre-test-Unsatisfactory ( ) Adequate ( ) Outstanding ( )

Date Taken _____

Performance Tasks	Date Demonstrated	Mastery Level 1-2-3-4-5	Repeat Date
1. Resourceful and creative in planning and teaching			
2. Sufficient patience and understanding in demonstrations			
3. Uses new techniques, ideas and innovations			
4. Consults with music consultants and other teachers			
5. Defends a theory of human growth and development and applies its ideas in his music teaching			
6. Describes the characteristics of children in primary grades and adapts the knowledge to the selection of appropriate materials and activities for children			
7. Plans and teaches a series of music lessons emphasizing the following specific activities:			
a. Listening			
b. Singing			
c. Rhythms			
d. Dramatization			

continued

Performance Tasks	Date Demonstrated	Mastery Level 1-2-3-4-5	Repeat Date
8. Selects well-balanced musical compositions to present to pupils.			
9. Familiar with the various musical series and the strategies used in musical presentations			
10. Utilizes some of the following techniques with children as a part of music education:			
a. Motivates children using a variety of techniques.			
b. Asks probing questions.			
c. Allows pupils to experiment.			
d. Analyzes difficulties pupils have in performance or understanding of music concepts.			
e. Plans and conducts activities to aid children who have music problems.			
11. Demonstrates interest in continued growth in mastering competencies desirable for an effective music teacher through:			
a. Careful planning and execution. (See 1)			
b. Continued search of ideas for improvement. (See 3)			
c. Preparation of supportive materials.			
d. Cooperative planning and sharing. (See 4)			

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